

Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America

Part II: The New York Public Library

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THE New York Public Library contains fourteen Greek medieval and Renaissance manuscripts—nine in the Manuscripts and Archives Division and five in the Spencer Collection—dating from as early as the tenth century.¹ Like most American collections in public institutions, the collections of the New York Public Library are composed of manuscripts donated or bequeathed by private collectors or purchased with funds donated or bequeathed by individuals. Medieval manuscripts were part of the collections of the New York Public Library from its beginnings in 1895, when it was formed through the consolidation of the Astor Library, the Lenox Library, and the Tilden Trust.² Greek

* This article is the second installment of my “Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America.” The first installment was published as “Catalogue ... Part I: Columbia University, Rare Book and Manuscript Library,” *Manuscripta* 49 (2005): 165–245. Further parts will follow. A general introduction to the catalogue and a description of the form of entry are given in the first part.

1. A group of six unidentified binding fragments (see Spencer 61) from the tenth century comprises this earliest material. Brief versions of the descriptions in this catalogue, accompanied by images from each of the manuscripts, also appear in Digital Scriptorium: <http://sunsite.berkeley.edu/scriptorium/> or <http://www.scriptorium.columbia.edu/>.

2. On the origins of the New York Public Library, see Harry M. Lydenberg, *History of the New York Public Library, Astor, Lenox and Tilden Foundations* (New York, 1923), and Phyllis Dain, *The New York Public Library: A History of Its Founding and Early Years* (New York, 1972).

manuscripts were among those in the original Astor and Lenox collections, and others were later bequeathed by Wilberforce Eames and acquired through funds endowed by William Augustus Spencer after the formation of the New York Public Library.

Three manuscripts, now in the Manuscripts and Archives Division (MA 59, MA 99, and MA 100), were originally part of the Astor Library since 1878, when they were given by John Jacob Astor III (1822–90), grandson of John Jacob Astor (1763–1848), founder of the Astor Library in 1848. These three manuscripts contain works of classical authors (Aristotle's *De virtutibus et vitiis*, Hesiod's *Works and Days*, and Aesop's *Fables* respectively) and were copied during the Renaissance in France and Italy by Greek refugee scholars. The Aristotle treatise, skillfully decorated in French Renaissance style, was copied and translated into Latin by a well-known scribe-scholar George Hermonymus of Sparta, who worked between 1475 and 1508. The two other manuscripts were executed plainly and do not have any decoration. While the copyist of the Hesiod manuscript remains anonymous, I have identified the scribe of the Aesop's *Fables* manuscript as Peter Kretikos, who worked in Italy in the first half of the fifteenth century in the circle of Vittorino da Feltre (ca. 1378–1446), a prominent humanist of the early Renaissance.

Two manuscripts in the Manuscripts and Archives Division (MA 102 and MA 103) were part of the private library of James Lenox (1800–1880), the bibliophile, book collector, and philanthropist. In 1870 his library, along with these manuscripts, were transferred to the city of New York to become known as the Lenox Library. The two manuscripts—a *Lectionary of the Gospels* (MA 102) and a *Lectionary of the Acts and Epistles* (MA 103)—are not decorated and were most likely copied in some provincial scriptorium/monastery shortly after the fall of Constantinople.

Four manuscripts in the Manuscripts and Archives Division (MA 125, MA 126, MA 127, and MA 128) were bequeathed to the New York Public Library by Wilberforce Eames (1855–1937), former librarian of the Lenox Library and a book collector himself, and also later bibliographer at the New York Public Library. Aside from a single bifolium from a manuscript of the Gospel of John (MA 125) belonging to the fourteenth century, these manuscripts—*Sticherarion* (MA 126), *Liturgy of the Presanctified* (MA 127), and *Liturgy of St. John Chrysostom* (MA 128)—were copied in

the post-Byzantine period. The *Liturgy of the Presanctified* (MA 127) was probably copied in Wallachia (Rumania) in a circle of Luke the Cypriot, bishop of Buzău (1583–1603) and later metropolitan of Wallachia (1603–29). This manuscript displays elaborately decorated large initials in the style of the Wallachian school. All four manuscripts were bought by Eames at a sale by the American Art Association in 1925 and formerly belonged to the collection of Charles F. Gunther (1837–1920) of Chicago, a prominent businessman and avid collector of manuscripts, rare books, maps, etc.

Finally, four manuscripts in the Spencer Collection (Spencer 1, 2, 3, and 50) were bought by the New York Public Library with funds endowed by William Augustus Spencer (1855–1912), a book collector and benefactor of the library who died aboard the Titanic. Spencer's bequest stated that his endowment should be used "for the purchase of the finest illustrated books that can be procured of any country and in any language and of any period"³ His instructions were honored with many fine acquisitions, including the four Greek manuscripts here, which are richly illuminated and diverse in the dates and origins of their production. Especially beautiful is the *Medici Aesop* (Spencer 50). Almost certainly commissioned for a member of the Medici family, it was copied by the well-known Greek scholar and calligrapher Demetrios Damilas and was illustrated by skillful artists at the end of the fifteenth century in Florence.⁴ An additional Spencer manuscript (Spencer 61) is actually a Latin missal from 1463, but it contains six fragments of an unidentified Greek text from a tenth-century manuscript used as binding waste.

In conclusion, I would like to express my gratitude to the organizations that helped to fund this part of my project: the Dumbarton Oaks Center for Byzantine Studies of Harvard University in Washington, D.C., and the Bibliographical Society of America in New York, NY. For their insightful comments on my entire

3. New York Public Library, *Dictionary Catalog and Shelf List of the Spencer Collection of Illustrated Books and Manuscripts and Fine Bindings*, 2 vols. (New York, 1971), 1:iii.

4. See the published facsimile, Everett Fahy and Bernard McTigue, *The Medici Aesop: Spencer MS 50 from the Spencer Collection of the New York Public Library* (New York, 1989; repr. 2005).

manuscript, I am particularly thankful to John Duffy, Ernst Gammillscheg, Annaclara Cataldi Palau, and Alice-Mary Talbot. Also, for their valuable comments on and fruitful discussions of selected manuscripts and catalogue entries, I wish to thank Dieter Harlfinger, Svetlana Kujumdzieva, Santo Lucà, Diether Roderich Reinsch, Alexander Saminsky, and Nancy Sevcenko. For their assistance at the New York Public Library, I am grateful to manuscript curators Margaret Glover, Robert Rainwater, and William Stingone. Finally, I would like to thank my editor, Gregory Pass, for his consistently excellent editorial work and thoughtful suggestions. And, of course, I take full responsibility for the contents of this catalogue and invite readers to inform me of any omissions or inaccuracies (nkavrush@nycap.rr.com).

Glenmont, New York

THE
NEW YORK PUBLIC
LIBRARY

Manuscripts and Archives Division

MA 59

Aristotle, *De virtutibus et vitiis*

France, Paris, s.xv^{4/4}–s.xviⁱⁿ

CONTENTS

ff. 1r–3v: fly-leaves, blank.

1. ff. 4r–6r: **George Hermonymus Spartanus**, A letter to Engelbert of Clèves, count of Nevers, in Latin. Title (f. 4r): Ad illustrem magnanimumque principem Engelbertum Clevensem Comitem Nivernensium Georgii Hermonymy Spartani in libellum Aristotelis De virtutibus epistola. Inc. (f. 4r): Solent rerum scriptores ... ; Expl. (f. 6r): ... quid sibi velit Aristoteles noster.

Not published.

ff. 6v–7r: blank.

f. 7v: Coat of arms of Engelbert of Clèves, count of Nevers.

2. ff. 8r–22v: **Aristotle**, *De virtutibus et vitiis*, in Latin. Title (f. 8r): Aristotelis De virtutibus. Inc. (f. 8r): Omne honestum laudabile est ... ; Expl. (f. 22v): ... vitium consequantur vituperanda sunt. Finis.

Not published.

f. 23r-v: blank.

- 26 3. ff. 24r-36r: **Aristotle**, *De virtutibus et vitiis*, in Greek. Title (f. 24r): Ἀριστοτέλους περὶ ἀρετῶν. Inc. (f. 24r): Ἐπαινετὰ μὲν ἐστὶ τὰ καλὰ ...; Expl. (f. 36r): ... τῶν ψεγομένων ἐστίν.

Immanuel Bekker et al., eds., *Aristotelis opera*, 5 vols. (Berlin, 1831-70; repr. 1960-87), 2:1249a26-1251b37.

f. 36v: blank.

ff. 37r-38v: fly-leaves, blank.

PHYSICAL DESCRIPTION

Parchment, ff. 38 (modern foliation in pencil, in upper right corner, 1-5, [6-9], 10, [11-19], 20, [21-29], 30, [31-34], 35-38), 206/210 x 145 mm. (one col.; written surface 125 x 70 mm., Latin text; 132/137 x 77/80 mm., Greek text). Written in 10-11 long lines for the Latin text and 12 for the Greek. Ruled for the Latin text in dry point for the vertical justification lines and lead for the horizontal rules and bounding lines; the Greek text is not ruled. Five quires; collation: 1⁸ (1 is pastedown) 2-4⁸ 5⁸ (8 is pastedown); the fourth quire begins with the flesh side but the center bifolium is inserted with the hair sides facing one another, thus creating a violation of "Gregory's rule" between quire folios 3v-4r and 5v-6r.¹ Quires signed, in the Greek part only, on the last verso of the fourth quire (α') and on the first recto of the fifth quire (β') in the middle of the bottom margin in red ink; catch-words, in the Greek part only, in the lower right corner of the last recto of the fourth quire, written vertically and underlined. In addition, in the Greek part only, the first, second, third, and fourth recto folios of each quire are marked with Greek letters in brown ink in the lower right corner. Parchment of very good quality, thin and medium thick, supple, smooth on flesh side, nap on hair side, flesh side—white, hair side—creamy-white, some hair traces on ff. 33r and 38v.

1. On "Gregory's rule" and composition of quires in Greek manuscripts in general, see Maria Luisa Agati, *Il libro manoscritto: Introduzione alla codicologia*, *Studia archaeologica*, 124 (Rome, 2003), 149-219.

SCRIPT

Written most likely by two scribes, one for the Latin text and another for the Greek. There is also a difference in the ink and pen between the two parts (the Latin text is written in a light brown and medium brown ink, while the Greek is written in a very light brown). The Latin script is gothic. The Greek script is a small-sized, compact, and angular humanistic cursive with inclination to the right. Narrow letters are elongated. Paleographic analysis leaves no doubt that the Greek scribe of this manuscript was George Hermonymus himself: one can detect the same angularity of the script and peculiar forms of many letters, especially majuscule beta, tall majuscule gamma with a large rounded “hook” at the top, minuscule gamma leaning to the left, zeta, majuscule kappa with elongated left vertical stroke, angular xi and sigma.² Diacritics are large for the size of the script; grave accents are almost vertical, acute accents are at 45°–35°, circumflex has the shape of a tilde (~), smooth breathings are rounded, rough breathings are in the shape of a check mark (ˇ). Text is punctuated with colons, semicolons, commas, and hyphens. Occasional single dot above iota, as in Latin “i.”

DECORATION

The manuscript is beautifully and meticulously decorated in French Renaissance style. Titles are in gold on red ink.

Latin section

On f. 4r there is a narrow rectangular band on the left margin

2. See George Hermonymus's autographs in Henri Omont, *Fac-similés des manuscrits grecs des XV^e et XVI^e siècles reproduits en photolithographie d'après les originaux de la Bibliothèque nationale* (Paris, 1887), no. 22; Ernst Gamillscheg, Dieter Harlfinger, and Herbert Hunger et al., *Repertorium der griechischen Kopisten, 800–1600* [hereafter RGK], 3 vols. (Vienna, 1981–97), 1: no. 61; Nigel G. Wilson, *Medieval Greek Bookhands: Examples Selected from Greek Manuscripts in Oxford Libraries* (Cambridge, Mass., 1972–73; repr. 1995), no. 81; Otto Demus and Irmgard Hutter, *Corpus der byzantinischen Miniaturenhandschriften*, 5 vols. (Stuttgart, 1977–97), 3.1: 279, no. 186, and 3.2: pl. 650. The identification of Hermonymus's hand in MA 59 has been made by Dieter Harlfinger, *Die Textgeschichte der pseudo-aristotelischen Schrift Περὶ ἀτόμων γραμμῶν* (Amsterdam, 1971), 412; and by Jürgen Wiesner and Ulrich Victor, “Griechische Schreiber der Renaissance,” *Rivista di studi bizantini e neoellenici* 8–9 (1971–72): 51–66 at 55.

with vegetal ornament in bright blue, green, and orange with black specks on a gold background. Initial S in blue and white is in a square with gold background and three red roses with stems and green leaves. On f. 7v a full-page coat of arms in a square with black and gold narrow frame; fence on the bottom with a stylized floral meadow behind; two swans (silver feathers, black legs, beaks, and eyes) hold arms (in red, gold, blue, and black) in their beaks. On f. 8r text is inside a wide frame with gold background, vegetal ornament in blue, yellow, orange, and beige with green leaves; red flowers and wild strawberries with gold specks; three birds in brown and white; initial O in the shape of two green and brown dragons swallowing each other, in a square with gold background and red flowers on stems with green leaves. All major initials throughout the Latin text are in squares, gold letters on blue background or blue letters on gold background, some squares include flowers or berries.

Greek section

On f. 24r text is in a wide frame similar to the one on f. 8r: vegetal ornament in blue, orange, yellow, pink and white on gold background; red, blue, and pink flowers on stems with green leaves; there are no birds, but a pink snail with brown shell in the upper right corner of the frame. Initial E in the shape of a green dragon and two red wild strawberries on stems with green leaves in a square with gold background. Gold initials in blue or red squares throughout the Greek text. The artist was probably not a Greek, because Greek initials delta, pi, and sigma have Latin forms. Initials in Greek text differ in style from the ones in Latin text; they are less skillfully executed (perhaps by an apprentice) and have no ornaments or decoration.

COLOPHON

None.

MARGINALIA/GLOSSING/NOTES

A note by the hand of the Greek scribe, George Hermonymus, at the end of the manuscript (f. 36r, under the end of the text) in gold ink: “Τέλος τῷ θεῷ πλείστη χάρις.”

BINDING

Olive (brownish-green) old (original?) silk over pasteboard; sewn at five stations.

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ORIGIN AND PROVENANCE

Identification of the handwriting in the Greek part confirms that the manuscript was copied in the last quarter of the fifteenth century or the beginning of the sixteenth century by George Hermonymus of Sparta (documented 1475–1508), a well-known Greek refugee.³ The manuscript was copied for Engelbert of Clèves, count of Nevers.⁴ Hermonymus settled in Paris in 1476 or 1477 and remained there until at least 1508. He is known to have taught Greek and Greek calligraphy to Erasmus of Rotterdam, Johannes Reuchlin, and Guillaume Budé. Hermonymus was also known to be a skillful calligrapher who copied many manuscripts for wealthy French patrons and erudite Parisians. One of those patrons was Engelbert of Clèves, who apparently commissioned a copy and a translation into Latin of Aristotle's *De virtutibus and vitiis* from Hermonymus. Paris was almost certainly the place where Hermonymus copied this manuscript.

Formerly belonged to Count Léon d'Ourches of Nancy; his sale, 1811, no. 175, to Charron; Payne and Foss (cat., 1837, no. 8935; cat., 1843, no. 32); George Templeton Strong sale (New York, 1878, no. 51); bought in 1878 by John Jacob Astor III (1822–90) and given by Astor to the Astor Library in 1878, which became part of the New York Public Library in 1895.

3. On George Hermonymus, see Henri Omont, "Georges Hermonyme de Sparte, maître de grec à Paris," *Mémoires de la Société de Paris et de l'Île-de-France* 12 (1885): 65–98; Jean Irigoin, "Georges Hermonyme de Sparte: Ses manuscrits et son enseignement à Paris," *Bulletin de l'Association Guillaume Budé*, ser. 4, 1 (1977): 22–27; Erich Trapp et al., eds., *Prosopographisches Lexikon der Palaiologenzeit* [hereafter *PLP*], 12 vols. (Vienna, 1976–96), 3: no. 6125; *RGK*, 1: no. 61; Peter G. Bietenholz and Thomas B. Deutscher, *Contemporaries of Erasmus: A Biographical Register of the Renaissance and Reformation*, 3 vols. (Toronto, 2003), 2: 185–86.

4. Not in François-Alexandre Aubert de La Chenaye-Desbois, *Dictionnaire de la noblesse, contenant les généalogies, l'histoire & la chronologie des familles nobles de la France* ..., 19 vols. (Paris, 1863–77); or J. Balteau, M. Prévost, and R. D'Amat, eds., *Dictionnaire de biographie française*, 20 vols. to date (Paris, 1933–2004).

BIBLIOGRAPHY

De Ricci, 2:1324; André Wartelle, *Inventaire des manuscrits grecs d'Aristote et de ses commentateurs* (Paris, 1963), 88, no. 1215; Dieter Harlfinger, *Die Textgeschichte der pseudo-aristotelischen Schrift Περὶ ἀτόμων γραμμῶν* (Amsterdam, 1971), 412; Jürgen Wiesner and Ulrich Victor, "Griechische Schreiber der Renaissance," *Rivista di studi bizantini e neoellenici* 8–9 (1971–72): 51–66 at 55 (listed only); David J. Murphy, "Hyphens in Greek Manuscripts," *Greek, Roman, and Byzantine Studies* 36 (1995): 293–314 at 310.

MA 99

Hesiod, *Works and Days*

Northern Italy (?), s.xv^{2/4}–xv^m

CONTENTS

1. unnumbered folio r–v: **John Tzetzes**, *Prolegomenon-scholion* to Hesiod's *Works and Days*. Title (unnumbered folio r): Ἡσίοδος. Inc. (unnumbered folio r): Ἰστέον ὅτι πάντα οἱ Ἕλληνες ...; Expl. (unnumbered folio v): ... τὴν πλεονεξίαν ὀρώντος αὐτοῦ.

Thomas Gaisford, ed., *Poetae minores graeci*, 5 vols. (Leipzig, 1823), 2:lns. 279–313.

2. ff. 1r–33v: **Hesiod**, *Works and Days*. No title. Inc. (f. 1r): Μοῦσαι περὶ ἦεν ἀοιδῆσι ...; Expl. (f. 33v): ... ὑπερβασίας ἀλεείνων. Verses 1–274 are accompanied by interlinear glosses written in pale pink (faded red?) ink. These glosses paraphrase words of Hesiod in Attic Greek.

Friedrich Solmsen, Reinhold Merkelbach, and M.L. West, eds., *Hesiodi Theogonia; Opera et dies; Scutum*, 3rd ed., Oxford Classical Texts (Oxford, 1990), 49–85.

ff. 34r–37v: blank.

PHYSICAL DESCRIPTION

Paper (Italian), ff. 37 (one folio with Tzetzes' *Prolegomenon-scholion* unnumbered; four fly-leaves in the beginning, blank, one of them original paper, and five fly-leaves at the end of the manuscript, blank, two of them original paper; modern foliation at the upper right corner in small arabic numerals, in pencil, 1-4, [5-9], 10, [11-19], 20, [21-29], 30, [31-34], and 35-37; there is also pagination in a thicker pencil, large arabic numerals, in upper right corner, odd numbers only, 1-65), 244/245 x 165/168 mm. (one col.; written surface 140 x 100/105 mm. on unnumbered folio and 152/153 x 92/110 mm. on ff. 1-33), spacious margins. Written in 23 lines on unnumbered folio; 24-26 lines afterward (12-13 lines of Hesiod's text with 12-13 lines of interlinear glosses), interlinear space 6-7 mm. Ruled Leroy D 21D1d with thin dry point on each verso, faint lines more visible toward the end of the manuscript. Script positioned across the ruled lines. Five quires; collation: 1² 2-4¹⁰ 5⁶ (-6; no loss of text). Quires not signed; catch-words in the middle of the bottom margin of the last folio of each quire, horizontal. Paper medium thick, brownish. Horizontal chain lines, unevenly spaced, 27-30 and 40-42 mm. apart; vertical laid lines, 20 on 24 mm. Watermark "basilisk," similar to Briquet, "basilic," no. 2641 (Reggio, 1427 and 1432; Venice, 1430), no. 2644 (Ferrara, 1450), no. 2667 (Ferrara, 1447 and 1450; Mantua, 1450), and no. 2679 (Modena, 1444).

SCRIPT

Written by one scribe, anonymous. The script is small-sized, with slight inclination to the right, angular humanistic scholarly cursive, not particularly calligraphic. Dark brown and reddish medium-brown ink. There are many unusual and peculiar forms of letters, such as majuscule beta with oblique rather than vertical left stroke and tall tau with horizontal bar connected on the left to the vertical stroke not at the top but at one third from the top. Peculiar handwriting and extensive interlinear glosses suggest that the scribe was a scholar who copied the *Works and Days* for himself, and not a professional copyist.

DECORATION

The plain decoration consists of one narrow rectangular head-piece with simple ornament and a pen-ornamented initial M at

the beginning of Hesiod's text (f. 1r). Both headpiece and initial are in the same pale red ink as the glosses and were apparently executed by the scribe himself.

COLOPHON

None.

MARGINALIA/GLOSSING/NOTES

Verses 1–274 (ff. 1r–11v) and verse 499 (f. 40r) are accompanied by interlinear glosses written in pale pink (faded red?) ink by the scribe himself. These glosses paraphrase almost every word of Hesiod in Attic Greek.

A note by the scribe at the end of the manuscript (f. 33v, under the last line of the *Works and Days*): "Ἐργῶν καὶ τῶν ἡμέρων (sic) ἡσιόδου βιβλίος (sic) λήγει. On the verso of the fourth fly-leaf in the beginning of the manuscript, top, in light brown ink, in semi-majuscules, a note by a later hand: "Κακὴ γυνὴ μέγα πῆμα τῷ ἀνδρί. Ἰησοῦς Χριστός. Μαρία" (spelling and diacritics as in the original).

BINDING

Modern (1954) half binding, brown leather and tan cloth. Modern paper pastedowns.

ORIGIN AND PROVENANCE

The watermark suggests that the manuscript was most likely written in northern Italy around the middle of the fifteenth century. The manuscript was probably copied by a scholar, perhaps a Greek refugee.

De Ricci's statement, "possibly from the library of Pope Pius VI^s and of Marchese Taccone of Naples," cannot be verified. Bought by John Jacob Astor III from the Roman bookseller Bocca. Given by Astor to the Astor Library of New York in 1885 and became part of the New York Public Library in 1895.

BIBLIOGRAPHY

De Ricci, 2:1331.

5. Born Giovanni Angelo Braschi, 1717; pontiff 1775–79.

MA 100

33

Aesop, *Fables*

Ignatios the Deacon, *Tetrasticha iambica* (Book I, poems 8, 19, 22)

Italy (most likely Mantua), s.xv^{1/3}

CONTENTS

1. ff. 1r–26r: **Aesop**, *Fables* (1–124). Title (f. 1r): Αἰσώπου μῦθοι. Inc. (f. 1r): Αἰτὸς καὶ ἀλώπηξ φιλιωθέντες ...; Expl. (f. 26r): ... φαῦλα ἐργάζονται.

Hausrath and Hunger, versio IIIa (so-called Accursiana), fables:⁶ 1, 3, 4, 9, 10, 16, 17, 19, 20, 23, 27, 29, 13, 33, 34, 36, 21, 28, 43, 60, 57, 42, 52, 58, 64, 67, 69, 81, 246, 115, 116, 117, 120, 134, 137, 268, 146, 154, 152, 170, 176, 181, 180, 183, 190, 207, 188, 216, 223, 233, 234, 235, 244, 252, 271, 275, 143, 272, 253, 256, 259, 260, 77, 78, 79, 84, 122, 96, 250, 251, 211, 276, 269, 278, 277, 274, 258, 48, 54, 55, 56, 59, 61, 68, 70, 74, 25, 26, 75, 82, 90, 91, 94, 97, 99, 118, 123, 124, 127, 129, 130, 131, 133, 105, 111, 108, 164, 169, 175, 182, 187, 194, 196, 199, 201, 202, 203, 206, 210, 213, 217, 218, 221, 224.

2. ff. 17r–v: **Ignatios the Deacon**, *Tetrasticha iambica*. Book 1, poem 8. Title (f. 17r): Περί δύο μῶν. Inc. (f. 17r): Μῦς εἰλκέ τις μῦν, ἔργον ...; Expl. (f. 17r): ... Μῆ γελαῖν πτώμα τοῦ πέλας. Book 1, poem 19. No title; Inc. (f. 17r): Φέρων λέοντος δέρμα ...; Expl. (f. 17v): ... τιμαὶ τάχιστα λύονται. Book 1, poem 22. No title; Inc.: Πᾶσι πέφυκει θηρσί καὶ πτηνοῖς μάχη ...; Expl. (f. 17v): ... τὸ ἀμφίβολον, ἐν κοινωνίαις ἄπιστον.

Müller, 264–96.

f. 26v: blank.

6. Numbers of fables are given as in Hausrath and Hunger, but in the order in which they appear in the manuscript.

PHYSICAL DESCRIPTION

Paper (Italian), ff. 26 (modern foliation in small arabic numerals in the upper right corner, 1–5, [6–9], 10, [11–19], 20, [21–23], 24–26), 231/232 x 156 mm. (one col.; written surface 142/148 x 80/85 mm.). Written in 26–27 lines, interlinear space 6 mm. Ruled Leroy 00D1 and 02D1b on each verso with thin dry point, faint impressions. Three quires; collation: 1–2¹⁰ 3⁶. Only one quire has a signature, beta, in the lower left corner of the last verso of the second quire. Paper of good quality, medium-thick, brownish. Horizontal chain lines, 42–45 mm. apart; vertical laid lines, 20 on 23 mm. Watermark, “deer head,” without eyes and with a flower on the top, close variant of Briquet, “tête de cerf,” no. 15509 (Bamberg, 1412; Vicenza, 1425–33; Breslau, 1426; Silesie, 1420) and no. 15513 (Verona, 1410–20). Water stains on many folios, especially at the end of the manuscript.

SCRIPT

Written by one scribe, in small-sized fluent humanistic script with a slight inclination to the right, in dark brown ink for the text and light pinkish-brown (faded red?) ink for the titles, morals, and initials. The main title on f. 1r is written in large distinguishing majuscules (so-called “schlanker Stil”⁷). I have identified the scribe as Petros Kretikos (Peter of Crete), a.k.a. Peter of Rhetymna.⁸ He displays a distinctive handwriting with rather peculiar forms of some letters, such as semi-majuscule alpha with an elongated and slightly curved oblique stroke, medium-tall majuscule gamma with a small “hook,” tall and narrow lunate sigma, and especially characteristic flattened xi written in one sharp-angled zigzag stroke with a long “tail” on the right.⁹ Petros Kretikos belonged to the circle of Vittorino da Feltre (ca. 1378–1446), a

7. Herbert Hunger, “Epigraphische Auszeichnungsmajuskel,” *Jahrbuch der Österreichischen Byzantinistik* 26 (1977): 193–210 at 197–98 and pl. 8.

8. Marie Vogel and Victor Gardthausen, *Die griechischen Schreiber des Mittelalters und der Renaissance*, Beiheft ... zum Zentralblatt für Bibliothekswesen, 33 (Leipzig, 1909; repr. Hildesheim, 1966), 384f; *RGK*, 1: no. 352; *PLP*, no. 23082.

9. See Petros’s handwriting in Omont, *Fac-similés*, no. 45; Ernst Gamillscheg, “Beobachtungen zur Kopistentätigkeit des Petros Kretikos,” *Jahrbuch der Österreichischen Byzantinistik* 24 (1975): 137–45 and pls. 1–7; Dieter Harlfinger, ed., *Griechische Handschriften und Aldinen: Eine Ausstellung anlässlich der XV. Tagung der Mommsen-Gesellschaft in der Herzog August Bibliothek Wolfenbüttel*

prominent educator and humanist who worked in Venice, Padua, and Mantua in the early Renaissance.¹⁰

DECORATION

Simple, almost certainly executed by the scribe himself. Consists of one narrow oblong headpiece with interlace ornament on f. 1r and pen-ornamented initials. Both the headpiece and initials are in light pinkish-brown (faded red?) ink.

COLOPHON

None.

MARGINALIA/GLOSSING/NOTES

Each fable is supplemented by a title written in minuscule by the scribe himself in light pinkish-brown (faded red?) ink on the outer margins, near the beginning of a fable. All titles begin with a preposition, “περί [+ genitive],” unlike the usual titles for Aesop’s *Fables*, which begin in the nominative and without any prepositions.

BINDING

Bound by the former owner, Cardinal Romualdo Braschi-Onesti (1753–1817), in reddish-brown calf over thick pasteboard. Both covers are gold-stamped with a chain-like frame and small-sized arms of Braschi-Onesti. Gold lettering (title) and small rosettes on the spine. Marbled paper pastedowns and fly-leaves on both covers.

ORIGIN AND PROVENANCE

As the watermark indicates, this manuscript was copied very probably in the first third of the fifteenth century. Based on identification of the handwriting, the manuscript was copied by the well-known scribe Petros Kretikos, a Greek calligrapher who came to Italy from Crete at the turn of the fifteenth century. Of

(Wolfenbüttel, 1978), 56–59, no. 18; Silvio Bernardinello, *Autografi greci e greco-latini in Occidente* (Padua, 1979), 48 and pl. 8; *RGK*, 1:no. 352.

10. On Vittorino da Feltre, see Paul F. Grendler, ed., *Encyclopedia of the Renaissance*, 6 vols. (New York, 1999), 6:279–81 (with bibliography); Gordon Campbell, *The Oxford Dictionary of the Renaissance* (Oxford, 2003), 803.

about a dozen manuscripts copied by Petros Kretikos, only one is dated and localized: Florence, Biblioteca Medicea-Laurenziana, Cod. 55,1 (copied July 8, 1422, in Mantua). It is also known that Petros Kretikos worked in Mantua for da Feltre, who established a famous school there in 1423 that attracted Greek scholars.¹¹ Thus, Mantua is most likely the place where Petros copied this Aesop codex.

From the collection of Cardinal Romualdo Braschi-Onesti, nephew of Pope Pius VI (b. Giovanni Angelo Braschi, 1717–99, pontiff 1775–99); probably owned by Marchese Taccone of Naples;¹² given by John Jacob Astor III to the Astor Library in 1885 and transferred to the New York Public Library in 1896.

BIBLIOGRAPHY

De Ricci, 2:1331; B.E. Perry, *Studies in the Text History of the Life and Fables of Aesop*, Philological Monographs, 7 (Haverford, Pa., 1936), xiii and pl. VI; B.E. Perry, *Aesopica* (Urbana, Ill., 1952), 311.

MA 102

Lectionary of the Gospels [Aland I 956]
Cyprus (?), s.xv^m–xv^{3/4}

CONTENTS

A. *The Synaxarion*, ff. 1r–139v, 145r–147v, 172r–177v, 180r–v.

1. ff. 1r–25r: **John**, daily readings.
2. ff. 25r–64r: **Matthew**, daily readings.
3. ff. 64v–113v: **Luke**, daily readings.
4. ff. 113v–119v: *Vigils* (Παννυχίδες-Νηστεΐαι).

11. Gamillscheg, “Beobachtungen,” 141–42.

12. The provenance information is taken from De Ricci. I was not able to verify Marchese Taccone’s ownership.

5. ff. 119v–127r: *Holy Week* (Ἡ ἀγία καὶ μεγάλη ἐβδομάς).

6. ff. 127r–138r: *Passions* (Πάθη).

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7. ff. 138v–139v, 172r–177v: *Hours* (Ὡραὶ).

8. ff. 145r–v: *Ἀναγινωσκόμενα*.

9. ff. 146r–147v, 180r–v: *Morning Resurrection readings* (Ἑωθινά).

B. *The Menologion*, ff. 178r–179v, 164r–171v, 156r–163v, 148r–155v, 140r–144v (disarranged in binding).

PHYSICAL DESCRIPTION

Paper, ff. 180 (modern foliation in pencil, in small arabic numerals, in upper right corner, 1–5, [6–9], 10, [11–19], 20, [21–29], 30, etc.), 284 x 193/195 mm. (two cols.; written surface: 207/208 x 150 [67 + 16 + 67] mm.). Written in 28 lines; interlinear space 7–8 mm. Ruled Leroy E 22E2b in dull dry point on each verso, shallow impressions. Nineteen quires; collation: 1⁸ (+1) 2–14¹⁰ 15–18⁸ 19⁸ (+9). Last five quires were bound in reverse order, as indicated by Kenneth W. Clark.¹³ Quire signatures are missing (probably cut off during binding). On ff. 90r, 120r, and 130r there are single cross-lets in the middle of the top margin, close to the upper edge, indicating the beginnings of the quires. Paper medium thick, smooth, ivory-white (there are some brownish stains in the beginning of the manuscript), very good quality, in fine condition except for a few small worm holes; vertical chain lines, 30–35 mm. apart, horizontal laid lines, 20 on 18 mm. Watermarks: “scale in a circle,” a close variant of Briquet, “balance,” no. 2467 (Nuremberg, 1446; var. simil. Prague, 1455; Augsburg, 1469–78; Breslau, 1473–79) and similar to no. 2449 (Venice, 1473; Salzburg, 1478) and “scale in a circle” with a five-pointed star on the top (not found in albums).¹⁴

13. Kenneth W. Clark, *A Descriptive Catalogue of Greek New Testament Manuscripts in America* (Chicago, 1937), 141–42.

14. *Ibid.*, 141, also gives watermarks nos. 2447, 2450, and 2454 as similar to those in MA 102; however, no. 2447 is much smaller in size, and nos. 2450 and 2454 have a six-pointed star on the top and not a five-pointed one as in MA 102.

SCRIPT

Written by one scribe, anonymous. The script is medium-sized, rounded, and fluent calligraphic liturgical minuscule with slight inclination to the right. Ink is medium and light brown with grayish tint. Most strokes are reduced. Letters phi, epsilon, theta, sigma, omega, and a tachygraphic abbreviation for καί are enlarged; gamma and zeta are tall. This script can be characterized as the late Hodegon style. The Hodegon writing style was widely used (and, most likely, created) in the Hodegon monastery in Constantinople during the fourteenth and the first half of the fifteenth century. After the fall of Constantinople in 1453 and the eventual destruction of the monastery in 1467, those inhabitants of the monastery who survived the assault fled the capital. There is evidence that some monks went to Cyprus, where they preserved and continued the Hodegon calligraphic tradition.¹⁵

DECORATION

Simple, yet with a certain elegance. One small rectangular head-piece with geometric ornament in the ink of the text on f. 1r. Initials throughout the text are in a muted rose-pink (muted magenta) ink, slightly pen-ornamented (the first two initials on f. 1r are more elaborately ornamented). Titles are in the same pink color, in minuscule script.

MARGINALIA/GLOSSING/NOTES

None.

COLOPHON

None.

BINDING

Beautiful red morocco by Charles Lewis (ca. 1827), gold-stamped with plain multiple frames and with crest and monogram of the Rev. Theodore Williams. Gilt fore edge.

15. See Linos Politis, "Eine Schreiberschule im Kloster τῶν Ὁδηγῶν," *Byzantinische Zeitschrift* 51 (1958): 17–36 and 262–87.

ORIGIN AND PROVENANCE

As one of the watermarks indicates, the manuscript was probably copied in the middle or during the third quarter of the fifteenth century. The scribe was apparently trained in the calligraphic tradition of the Hodegon school. Also, crosslets were used as additional quire signatures in the manuscripts produced in the Hodegon monastery. But it is difficult to establish precisely where the book was copied, because the fall of Constantinople and the subsequent destruction of the monastery took place at that time. Was it produced in the last years of the existence of the Hodegon monastery? Or was it copied by a monk who was trained in that monastery, but who had already fled Constantinople? A tentative answer to these questions will be presented after comparing two manuscripts: MA 102 and MA 103. As I will show in the description of MA 103 below, this Lectionary of the Gospels (MA 102) is closely related in content, script, and some codicological features to a contemporaneous Lectionary of the Epistles (MA 103). These manuscripts were probably a two-volume set of Lectionaries produced in the same place and at about the same time, most likely after the fall of Constantinople, in some provincial scriptorium/monastery. Cyprus is a possibility, but there is no direct evidence in the manuscript.

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Belonged to Rev. Theodore Williams, Vicar of Hendon; sold to Augustus Frederick, duke of Sussex (1773–1843), through Cochran in 1827 along with MA 103. Purchased by H. Bohn for James Lenox of New York in 1844. It remained in the Lenox private library until its incorporation in 1870, becoming a part of the New York Public Library in 1895.¹⁶

BIBLIOGRAPHY

De Ricci, 2:1331; Clark, 141–42.

16. This provenance information is taken from Clark, 141.

MA 103

Lectionary of the Acts and of the Epistles (Apostolos) [Aland I 175]
Cyprus (?), s.xv^{3/4}

CONTENTS¹⁷

1. ff. 1r–v (pp. 1–2): *Antiphonal for Easter liturgy*.
2. ff. 2r–38v (pp. 3–76): *Acts*, daily readings, with antiphonal.
3. ff. 38v–159r (pp. 76–318): *Epistles*, daily readings.
4. ff. 159r–164v (pp. 318–328): *Hebrews* (Νηστειαι), with antiphonal.
5. ff. 165r–v (pp. 329–330): *Holy Week* (Ἡ Ἁγία καὶ Μεγάλη Ἑβδομάς), incl. Νιπτήρ.
6. ff. 165v–168v (pp. 330–336): *Hours* (Ὡραι), with antiphonal.
7. ff. 169r–220r (pp. 337–440): *The Menologion* (Μηνολόγιον).
8. ff. 220v–222r (pp. 440–442): Ἀναγινωσκόμενα.
9. ff. 222r–225r (pp. 443–446): Εἰδήσεις.
- f. 225v: blank.

PHYSICAL DESCRIPTION

Paper, ff. 225 (plus four blank fly-leaves, unnumbered: one parchment and one paper in the front, one paper and one parchment in the back of the manuscript; modern pagination 1–447 in light charcoal ink, at the top right corner of all rectos and at the top left corners of first 165 versos; an error in pagination: two pages numbered 342), 240 x 178 mm. (two cols.; written surface 162 x

17. Because the manuscript has modern pagination and not foliation, page numbers are given in parentheses.

120 mm.). Written in 25 lines, interlinear space 6.5 mm. Ruled Leroy E 32E2b on each verso in dull dry point, faint shallow impressions. Twenty eight quires; collation: 1⁸ (+1) 2–12⁸ 13⁸ (-1; no loss of text) 14–18⁸ 19⁸ (-8; no loss of text) 20–27⁸ 28¹⁰. Quires signed on the first recto of each quire in the lower right corner at the justification line (some signatures cropped during binding). Paper medium thin, yellowish, smooth, very good quality. Vertical chain lines, 37–38 mm. apart, horizontal laid lines, 20 on 18 mm. Watermarks: “scale in a circle” with a small circle on the top attached to the main circle with a long straight line, similar to Briquet, “balance,” no. 2490 (Bavière, 1467; var. simil. in Palermo, 1469 and in Coire, 1469) and no. 2493 (Munich, 1473; var. simil. in Augsburg, 1475); “scale in a circle” with a short chain attached to the main circle with a short straight line, no match found in Briquet; “mountains with a cross on the top,” close variant to Briquet, “monts,” no. 11709 (Pisa, 1466).

SCRIPT

Written by one scribe, anonymous. The script is medium-sized calligraphic liturgical minuscule with slight inclination to the right, strokes of many letters are elongated, impression of an angular rather than rounded script. Professional, assured hand. The elongated oblique strokes of semi-majuscule alphas inclined to the opposite direction from the script as a whole create an interesting calligraphic effect. Ink medium brown and dark brown. All titles are in minuscule, except the first title on f. 2r, which is in large epigraphic distinguishing majuscules.¹⁸ Script can be characterized as late Hodegon style (see script description of MA 102 above). Undoubtedly the scribe received his training in the tradition of the Hodegon calligraphic school. Enlarged semi-colons in pink ink are also a sign of the Hodegon tradition. The handwriting in MA 103 is somewhat similar to those of the scribe Manuel of the Hodegon monastery, who copied Vatican City, Biblioteca Apostolica Vaticana, Cod. Pal. gr. 258,¹⁹ and of a monk Gerasimos, who copied London, British Library, Harley MS 5561.²⁰

18. See Hunger, “Epigraphische Auszeichnungsmajuskel,” 195f. and pls. 3, 4.

19. See *RGK*, 3:no. 425 and pl. 236 (attributed to the first quarter of the fifteenth century).

20. *Ibid.*, 1:no. 52 (attributed to the end of the fifteenth century).

DECORATION

Modest decoration consists of a single medium-sized rectangular headpiece with interlace ornament and finials on f. 2r (the beginning of *Acts*), several narrow rectangular headpieces with interlace ornament, a few division bars, and pen-ornamented initials. The headpieces, division bars, initials, as well as titles were executed in muted rose-pink ink identical to the one in MA 102.

MARGINALIA/GLOSSING/NOTES

None.

COLOPHON

None.

BINDING

Identical with MA 102: beautiful red morocco by Charles Lewis (ca. 1827), gold-stamped with plain multiple frames and with crest and monogram of the Rev. Theodore Williams. Gilt fore edge.

ORIGIN AND PROVENANCE

As stated above, paper with watermarks similar to those in MA 103 was produced in the third quarter of the fifteenth century, and although I have not found identical watermarks in the Briquet, Harlfinger, or Piccard albums, the Lectionary MA 103 probably should be attributed to that period. The handwriting shows some similarities to the script of Manuel, a scribe from the Hodegon monastery, as well as some decorative details. This strongly suggests that the copyist of MA 103 studied calligraphy in that monastery. But the attribution of MA 103 to the third quarter of the fifteenth century implies that the Lectionary was most likely copied not in the Hodegon monastery itself, which was destroyed in 1467. Also, it is difficult to imagine that conditions at the monastery were suitable for the production of good and high quality manuscripts after the fall of Constantinople in 1453. Thus, MA 103 was probably copied in some other location where monks of the Hodegon monastery, including our scribe, had fled. Cyprus is a possibility, but there is no direct evidence of geographic origin in the manuscript.

MA 102 and 103, as already noted, were probably produced as a set of Lectionaries—one of the Gospels and the other of the Epis-

tles. Arguments in favor of this conclusion: 1) both manuscripts were written at approximately the same time on occidental (Italian or German) paper with similar watermarks, “scale in a circle,” the difference in style between watermarks indicating that MA 102 was copied a few years earlier than MA 103; 2) although written by two different scribes, both manuscripts display the same writing style, in the calligraphic tradition of the Hodegon monastery; 3) the two manuscripts have almost identical ruling patterns; 4) pen-ornamented initials are similar in both manuscripts; 5) the rose-pink ink of the decoration is identical in both; and 6) both share the same history.

MA 103 possibly belonged to Baron Gérard Meerman (1722–71), a Dutch collector-erudite, but not identified in his catalogue. Further history identical to that of MA 102: purchased in 1824 by Rev. Theodore Williams. Sold to Augustus Frederick, duke of Sussex (1773–1843), through Cochran in 1827. Purchased by H. Bohn for James Lenox of New York in 1844. It remained in Lenox’s private library until the incorporation in 1870 of the Lenox Library, which became a part of the New York Public Library in 1895.²¹

BIBLIOGRAPHY

De Ricci, 2:1331; Clark, 142–44.

MA 125

The Gospel of John, fragment [Aland 2421]

s.xiv^m

CONTENTS

ff. 1r–2v: *The Gospel of John*. Inc. (f. 1r): <δέ>//δωκας μοι ἵνα ποιήσω ...; Expl. (f. 2v): ... Ταῦτα εἰπὼν Ἰησοῦς ἐξῆλθεν//.

NTG, John 17:4–18:1.

21. Provenance information is taken from De Ricci, 2:1331.

PHYSICAL DESCRIPTION

Parchment, ff. 2 (bifolium; no modern foliation), 160/162 x 120/121 mm. at largest points (one col.; written surface 112 x 68/72 mm.). Written in 20 lines, interlinear space 5–6 mm. Ruled Leroy 20D1 in dull, dry point. The two folios were an inner bifolium of a quire. Parchment of mediocre quality, medium thin, rather stiff and slightly warped, darkened from exposure, contrast between flesh and hair side is rather strong, some purple mold stains.

SCRIPT

One scribe. The script is medium-sized minuscule, almost vertical with slight inclination to the right. Assured, professional hand. Medium grayish-brown ink. Some letters are enlarged, especially semi-majuscule alpha, epsilon, and sigma; majuscule beta, lambda and tall tau; as well as upsilon, phi and omega. The script displays some influence of Constantinopolitan writing styles of the first half to the middle of the fourteenth century, but lacks the fine calligraphy of the manuscripts produced in the capital. The script is to some extent comparable to that in Mount Sinai, Monastery of St. Catherine, Cod. gr. 152 (Four Gospels, dated 1346).²² Thus, MA 125 was probably produced around the middle of the fourteenth century. The apparatus (chapter numbers, ἀρχή and τέλος) was probably added later and written by a different hand with a light chestnut-brown ink.

DECORATION

None. Initials are slightly enlarged and written in bright red ink (cinnabar?), not ornamented.

COLOPHON

None.

MARGINALIA/GLOSSING/NOTES

None.

22. For the description and handwriting sample of St. Catherine's Cod. gr. 152, see William H.P. Hatch, *The Greek Manuscripts of the New Testament at Mount Sinai: Facsimiles and Descriptions* (Paris, 1932), pl. LVIII; see also the entry by Vassiliki Foskolou in *Byzantium: Faith and Power (1261–1557)*, ed. Helen C. Evans (New Haven, Conn., 2004), 345–46, no. 204.

BINDING

Not bound.

ORIGIN AND PROVENANCE

It is not possible to establish where this fragment was copied. The mediocre quality of the parchment and an imitative writing style perhaps suggest a provincial origin.

Formerly in the collection of Charles F. Gunther of Chicago; sale by American Art Association (New York, November 12, 1925, no. 174); the library of Wilberforce Eames of Brooklyn, New York; bequeathed by Eames to the New York Public Library in 1940.

BIBLIOGRAPHY

De Ricci, 2:1201, no. 1 (attributes MS to s.xiii); Faye and Bond, 329, no. 125.

MA 126²³

Sticherarion

Greece (?), s.xvii^{ex}–s.xviii^{1/3}

CONTENTS

ff. 1r–221v: *Sticherarion*, with late Byzantine musical notation.²⁴

PHYSICAL DESCRIPTION

Glazed paper, ff. 221, 150 x 110 mm. (one col.; written surface varies). Written in 10 lines of text and 10 lines of interlinear musical notation. Twenty eight quires (26 of them original, two were added later), mostly quaternions. Original quires signed in Greek letters by the scribe in the middle of the bottom margin of the first recto of each quire and in arabic numerals by a later hand in

23. Described only briefly here, as this manuscript is beyond the chronological scope of this catalogue.

24. I wish to thank Dr. Svetlana Kujumdzieva for the identification of the content and musical notation of this manuscript.

the upper right corner of the first recto of each quire. Many signatures were cut off during binding. No watermarks.

SCRIPT

Folios 1r–200v written by one scribe, probably in the end of the seventeenth or the first third of the eighteenth century, in medium brown ink. Folios 201r–216v written by a different hand in 1731, in light brown ink. Folios 217r–221v written by a third hand, perhaps shortly after 1731, in light brown ink.

DECORATION

Pen-ornamented initials in bright red ink, on ff. 1r–200v only.

BINDING

Old, probably original binding, dark brown blind-stamped leather over pasteboard; holes and impressions from removed metal bosses in all four corners of the front cover.

ORIGIN AND PROVENANCE

Written in the end of the seventeenth or first third of the eighteenth century, possibly in Greece. Two quires added later, one in 1731 and the other shortly after.

Formerly in the collection of Charles F. Gunther of Chicago; sale by American Art Association (New York, November 12, 1925, no. 174); the library of Wilberforce Eames of Brooklyn, New York; bequeathed by Eames to the New York Public Library in 1940.

BIBLIOGRAPHY

De Ricci, 2:1201, no. 2; Faye and Bond, 329, no. 126.

MA 127

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The Liturgy of the Presanctified, fragment

Wallachia, Rumania (?), s.xvi^{ex}–s.xvii^{1/4}

CONTENTS

ff. 1r–6v: *Liturgy of the Presanctified*, fragment. Inc. (f. 1r): // δεσποίνης ἡμῶν θεοτόκου ... ; Expl. (f. 6v): ... τῆς σωτηρίας αὐτῶν τοῦ Κυρίου//.

Hammond and Brightman, 345–52.

PHYSICAL DESCRIPTION

Paper, ff. 6 (modern foliation in black ink in the upper right corner), 211/212 x 146/150 mm. (one col.; written surface 161 x 75/80 mm.). Written in 17 lines, interlinear space 10 mm. Ruled Leroy ooD1 in thin dry point on each verso, faint impressions. Single quire; collation: 1⁶. Paper medium thick, rough, brownish. Vertical chain lines, 28 mm. apart; horizontal laid lines, 20 on 29 mm. No watermarks. Margins were severely trimmed (even some parts of ornamented initials were cut off).

SCRIPT

Written by one scribe, anonymous. The script is large-sized, archaizing, “baroque” liturgical minuscule—upright, rounded, and fluent. Many letters are enlarged, especially semi-majuscule epsilon, theta, phi, omega, and a tachygraphic abbreviation for “καί.” Diacritics are small-sized; acute accents are almost vertical; iota subscript; regular hyphens. Written in black ink, with some parts of the text written in bright red ink or in gold. The scribe belonged to the famous Wallachian school of calligraphy. The most prominent individual and probably a founder of that school was Luke the Cypriot, bishop of Buzău (1583–1603) and later metropolitan of Wallachia (1603–29) in Rumania (his career as a calligrapher spans from 1588 to 1626). The writing style of the scribe of MA 127 is closely related to that of Luke the Cypriot and Matthew, metropolitan of Myra (1605–10) and hegoumenos of the Dealu

monastery in Wallachia (1610–24). Matthew was a close friend, a collaborator, and probably a student of Luke.²⁵

DECORATION

Seven very large elaborately ornamented marginal initials in the Wallachian style. Ornamental motifs include vegetation, birds, snakes, and rabbits as well as praying human figures, angels, and an image of Christ on f. 4v. Colors employed: black, gold, gray, pink, light blue, and beige. Minor initials in bright red and black ink, not ornamented.

COLOPHON

None.

MARGINALIA/GLOSSING/NOTES

None.

BINDING

Not bound.

25. For more about these scribes and the “Wallachian school,” see Linos Politis, “Persistances byzantines dans l’écriture liturgique du XVII^e siècle,” in *La Paléographie grecque et byzantine: Colloque international sur la paléographie grecque et byzantine* (Paris, 1977), 371–81, and “Un centre de calligraphie dans les principautés danubiennes au XVII^e siècle. Lucas Buzău et son circle,” in *Tenth International Congress of Bibliophiles, Athens 30 September–6 October 1977: Acts*, ed. Francis R. Walton (Athens, 1977): 1–11, and “Un copiste éminent du XVII^e siècle: Matthieu métropolit de Myra,” in *Studia Codicologica*, ed. Kurt Treu, *Texte und Untersuchungen zur Geschichte der altchristlichen Literatur*, 124 (Berlin, 1977), 375–94; Olga Gratiou, *Die dekorierten Handschriften des Schreibers Matthaios von Myra, 1596–1624: Untersuchungen zur Griechischen Buchmalerei um 1600*, Sonderheft der Zeitschrift Mnemon, 1 (Athens, 1982); Gary Vikan, “Byzance après Byzance: Luke the Cypriot, Metropolitan of Hungro-Wallachia,” in *The Byzantine Legacy in Eastern Europe*, ed. Lowell Clucas, East European Monographs, 230 (Boulder, Col., 1988), 165–84, and “Walters Lectionary W. 535 (A.D. 1594) and the Revival of Deluxe Greek Manuscript Production after the Fall of Constantinople,” in *The Byzantine Tradition after the Fall of Constantinople*, ed. John J. Yiannias (Charlottesville, Va., 1991), 181–268; Aksiniia Džurova, “La Synthèse slavo-byzantine dans les manuscrits grecs dits de «grand luxe», créés en Valachie et en Moldavie aux XVI^e–XVII^e siècles,” in *He Hellenike graphē kata tous 15^o kai 16^o aiones = The Greek Script in the 15th and 16th Centuries* (Athens, 2000), 499–521; George Galavaris, *Holy Monastery of Iveron: The Illuminated Manuscripts* (Mount Athos, 2002), 93–117.

ORIGIN AND PROVENANCE

The writing style and decoration of this fragment attest that it originated from a manuscript belonging to a large group of post-Byzantine deluxe Greek manuscripts of the Wallachian school. The manuscript was probably produced in the end of the sixteenth or in the first quarter of the seventeenth century in the circle of Luke the Cypriot, perhaps in Wallachia (Rumania).

Formerly in the collection of Charles F. Gunther of Chicago; sale by American Art Association (New York, November 12, 1925, no. 174); the library of Wilberforce Eames of Brooklyn, New York; bequeathed by Eames to the New York Public Library in 1940.

BIBLIOGRAPHY

De Ricci, 2:1201, no. 3 (attributes MS to ca. 1500); Faye and Bond, 329, no. 127.

MA 128²⁶

John Chrysostom. *Liturgy*
Greece, Mount Athos (?), 1668

CONTENTS

ff. 1r–37v: **John Chrysostom.** *Liturgy.*

Hammond and Brightman, 309–44.

PHYSICAL DESCRIPTION

Paper (brownish), ff. 37 (no modern foliation), 195 x 145 mm. (one col.; written surface 132 x 80 mm.). Written in 16 lines. Five quires; collation: 1⁶ 2–4⁸ 5⁸ (-8). All quires, except the first, signed in the upper right corner of the first recto of each quire; in addition, each quire has a crosslet in the middle of the top margin on first recto and last verso. No watermarks.

²⁶ Described only briefly here, as this manuscript is beyond the chronological scope of this catalogue.

SCRIPT

Folios 1r–35r written by one scribe, hieromonk Parthenios. The script is late, archaizing liturgical minuscule with a slight influence of the Hodegon style. Dark brown ink. Folios 35v–37v written by a different, slightly later hand, in non-calligraphic script. This later scribe copied the text on ff. 31r–35r.

DECORATION

Simple narrow headpieces with interlace ornament and large pen-ornamented initials, all in bright red ink.

COLOPHON

Scribal, on f. 35r, in cursive script: “Ἐγγραπται ἡ παροῦσα θεία λειτουργία, χειρὶ Παρθενίου ἱερο(μον)άχ(ου). ἀφιέρωται δὲ ἐν τῷ καθολικῷ ναῷ τοῦ ὁσίου καὶ θεοφόρου π(ατ)ρ(ὸ)ς ἡμῶν Ἀθανασίου, εἰς τὴν σεβασμίαν λαύραν. ἐν ἔτοι (sic) σ(ωτη)ρίῳ ,αχζη’. καὶ οἱ ἱεουργοῦντες μετ’ αὐτῆς εὐχεσθε ὑπὲρ αὐτοῦ.”²⁷

BINDING

Old binding, most likely original; dark brown leather over paste-board, blind-stamped with a crucifixion.

ORIGIN AND PROVENANCE

According to the colophon, the manuscript was copied by a hieromonk Parthenios in 1668 and dedicated by him to the church in the Great Lavra of St. Athanasios on Mount Athos. Probably written in Mount Athos. In the eighteenth century the manuscript still was in the Great Lavra on Mount Athos, as indicated by a note written in 1790 on the inside front cover by hieromonk Cyril.

Formerly in the collection of Charles F. Gunther of Chicago; sale by American Art Association (New York, November 12, 1925, no. 174); the library of Wilberforce Eames of Brooklyn, New York; bequeathed by Eames to the New York Public Library in 1940.

BIBLIOGRAPHY

De Ricci, 2:1201, no. 4; Faye and Bond, 329, no. 128.

²⁷ The colophon was transcribed by Prof. Linos Politis in 1974 (a note written by him is enclosed with the manuscript).

Spencer Collection

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Spencer 1

*Psalter*²⁸

s.xiii^m–xiii²

CONTENTS

f. 1r: a mirror text in bright red ink, illegible because of water damage (probably the πίναξ, which is now missing), written apparently in the same hand as the manuscript.

f. 1v: a full-page miniature, *David and Musicians*.

1. ff. 2r–364r: *Septuaginta, Psalms* (1–151). Title (f. 2r): Παλτήριον τοῦ Δα(υ)δ; Inc. (f. 2r): Μακάριος ἀνὴρ ὃς οὐκ ἐπορεύθη ... ; Expl. (f. 364r): ... ἦρα ὄνειδος ἐξ υἰῶν Ἰσραήλ.

Alfred Rahlfs, ed., *Septuaginta: Id est Vetus Testamentum graece iuxta LXX interpretes*, 9th ed., 2 vols. (Stuttgart, 1935; repr. 1971), 2:1–164.

f. 364v: blank.

f. 365r: a full-page miniature, *The Pursuit of the Egyptians*.

f. 365v: a full-page miniature, *The Egyptians Drowned in the Red Sea*.

2. ff. 366r–398v: *Septuaginta, Odes* (1–12). Title (f. 366r): Ὑμνὸς Μωυσέως ἐν τῇ Ἐξόδῳ; Inc. (f. 366r): Ἀισωμεν τῷ κυρίῳ ... ; Expl. (f. 398v): ... τοῖς γινώσκουσιν σε.

Rahlfs, 164–83.

²⁸ Jean-Marie Olivier, ed., *Répertoire des bibliothèques et des catalogues de manuscrits grecs de Marcel Richard*, 3rd ed. (Turnhout, 1995), 590, lists Spencer 1 under its auction catalogue number 528.

3. ff. 398v–402v: **Basil the Great**, *Prayers*.

52 *Horologion* (Rome, 1937), 946–48.

4. ff. 403r–407v: **John Chrysostom**, *Prayers*.

Horologion, 949–53.²⁹

ff. 408r–v: blank, attached to the back cover as pastedown.

PHYSICAL DESCRIPTION

Parchment, ff. 408 (modern foliation in upper right corner, 1–3, [4], 5, [6–9], 10, [11–14], 15, etc.), 228/236 x 173 mm. (one col.; written surface 149/152 x 95/102 mm.). Written in 14 lines (occasionally 15); interlinear space 12 mm. Ruled Leroy P2 20C1 (system unique, similar to Leroy 12 but with additional ruling on the verso of the first folio of each quire) in thin dry point; pricking in margins, rather large slits, triangles, and occasionally cruciform. Fifty-two quires; collation: 1⁸ (+1) 2–9⁸ 10⁸ (–5; no loss of text) 11–17⁸ 18⁶ (+2, 7) 19–25⁸ 26⁸ (–5; no loss of text) 27–33⁸ 34⁸ (–2; no loss of text) 35–39⁸ 40⁶ (+2, 7) 41–51⁸ 52². Quires signed by the scribe in the upper right corner of the first recto of each quire; most signatures were cropped partially or entirely during binding. Parchment of average quality, medium-thick to thick, slightly warped; ivory-white flesh side, yellowish hair side; hair traces, especially in the second half of the manuscript; a few small holes.

SCRIPT

Written by one scribe, anonymous. The script is large round archaizing minuscule with slight inclination to the right, somewhat rigid; large percentage of majuscules reintroduced in the minuscule.³⁰ Ink varies from medium brown to very dark brown, almost

29. Prayers were identified by George T. Dennis at the request of Anthony Cutler. See Anthony Cutler, “The Spencer Psalter: A Thirteenth Century Byzantine Psalter in the New York Public Library,” *Cahiers archeologiques* 23 (1974): 129–150 at 136.

30. The archaizing writing style is an imitation of an earlier Perlschrift or liturgical minuscule of the second half of the eleventh century, but it lacks the fluency and smoothness of the original. See Giancarlo Prato, “Scritture librarie arcaizzanti della prima era’ dei Paleologi e loro modelli,” *Scrittura e civiltà* 3 (1979): 151–93.

black. The first title (f. 2r) written in large “epigraphic” majuscules, gold ink; minor titles in “Alexandrian” majuscules, gold over carmine ink.³¹ The scribe displays a professional and assured handwriting, although it lacks the fine calligraphy of the best examples of the archaizing style. Many letters are enlarged: majuscule forms of beta, epsilon, zeta, theta, kappa, lambda, phi, psi, sigma, and a tachygraphic abbreviation for “καί”; accents are medium-sized, but some circumflexes are enlarged; rounded breathings; iota adscript (not regular); regular hyphens; few abbreviations. All of these features point to the middle or second half of the thirteenth century as a likely date of the production. The handwriting in Spencer 1 is comparable to that of Washington, D.C., Dumbarton Oaks Research Library, MS 4, attributed by this author to the second half of the thirteenth century.³²

In the Spencer codex one can also see some influence of the so-called Karahissar writing style, which was widely used in the second half of the twelfth and the first half of the thirteenth centuries, especially in provinces such as Cyprus.³³ This influence is expressed in somewhat squat handwriting (the width of the letters is larger than the height) and in the juxtaposition of normal-sized and enlarged letters and of short and elongated strokes. Nonetheless the Spencer Psalter should not be associated with the Karahissar group of manuscripts, as was suggested by Stephen Gardner and Annemarie Weyl Carr.³⁴ The early archaizing script of the Psalter, as well as its illumination (as was indicated by An-

31. On “epigraphic” and “Alexandrian” distinguishing majuscules, see Hunger, “Epigraphische Auszeichnungsmajuskel,” 194–97.

32. Nadezhda Kavrus-Hoffmann, “Greek Manuscripts at Dumbarton Oaks: Codicological and Paleographic Description and Analysis,” *Dumbarton Oaks Papers* 50 (1996): 289–312 at 302–6 and pls. 5, 6.

33. On Karahissar writing style, see Paul Canart, “Les Écritures livresques chypriotes du milieu du XI^e siècle au milieu du XIII^e et le style palestino-chypriote ‘epsilon,’” *Scrittura e civiltà* 5 (1981): 17–76.

34. Gary Vikan, ed., *Illuminated Greek Manuscripts from American Collections: An Exhibition in Honor of Kurt Weitzmann* (Princeton, 1973), 168–171; Annemarie Weyl Carr, “A Group of Provincial Manuscripts from the Twelfth Century,” *Dumbarton Oaks Papers* 36 (1982): 39–82 at 64f., and *Byzantine Illumination 1150–1250: The Study of a Provincial Tradition* (Chicago, 1987), 262–63. The Karahissar group of manuscripts is also known as “Chicago-Karahissar” and “the Group 2400.”

thony Cutler³⁵), point to a period of transition from the Karahis-sar style of the Comnenian epoch to the new, stylistically more diverse (at least from a paleographic point of view) Palaeologan era.

DECORATION

Seven full-page and fourteen marginal and half-page miniatures; one headpiece preceding the first Psalm on f. 2r with vegetal and rinceau ornaments; decorated major initials, many of them historiated or zoomorphic; minor initials gold over carmine ink.³⁶

COLOPHON

None

MARGINALIA/GLOSSING/NOTES

On f. 1v, a hard-to-read note (a prayer) by later hand in Greek.

BINDING

Old (original?) binding; dark reddish-brown leather over thick (10 mm.) wooden boards; blind-stamped with circles, stylized vegetation, and interlace; sewn at four stations; remains of two metal clasps on the front cover.

ORIGIN AND PROVENANCE

Copied probably in the middle to second half of the thirteenth century. There is no direct evidence in the manuscript as to where it was produced, but the general quality of the execution suggests some provincial monastic scriptorium.

Formerly in the collection of B. Rosenthal. Purchased by the New York Public Library on May 26, 1955, at the auction sale "L'Art Ancien XXV" in Basel, Switzerland.

BIBLIOGRAPHY

Dictionary Catalog, 2:912; Gary Vikan, ed., *Illuminated Greek Manuscripts from American Collections: An Exhibition in Honor of Kurt Weitzmann* (Princeton, 1973), 168–71; Anthony Cutler, "The

35. Cutler, 150.

36. For a detailed description of the decoration, see *ibid.*

Spencer Psalter: A Thirteenth Century Byzantine Psalter in the New York Public Library,” *Cahiers archéologiques* 23 (1974): 129–50; Kurt Weitzmann, “The Ode Pictures of the Aristocratic Psalter Recension,” *Dumbarton Oaks Papers* 30 (1976): 65–84 at 69, 82f., and pls. 4a–b, 42; Annemarie Weyl Carr, “A Group of Provincial Manuscripts from the Twelfth Century,” *Dumbarton Oaks Papers* 36 (1982): 39–82 at 64f., and *Byzantine Illumination 1150–1250: The Study of a Provincial Tradition* (Chicago, 1987), 262–63.

55

Spencer 2

Lectionary of the Gospels, with two small lacunae; end missing
[not in Aland]
s.xii²–s.xiiiⁱⁿ

CONTENTS

A. *The Synaxarion*, ff. 1r–204r.

1. ff. 1r–27v: **John**, daily readings.
2. ff. 27v–76r: **Matthew**, daily readings.

Lacuna between ff. 49v and 50r: Expl. (f. 49v): ... καὶ ὁ ἐν τῷ ἀγρῷ ἐπιστρε//; Inc. (f. 50r): //ὕμιν ὅτι ἐπὶ πᾶσιν ὑπάρχουσιν ... (Matthew, 24:18–47).

3. ff. 76r–141v: **Luke**, daily readings.
4. ff. 141v–168r: *Vigils* (Παννυχίδες-Νηστεῖαι).
5. ff. 168v–197r: *Passions* (Πάθη).

Lacuna between ff. 196v and 197r: Expl. (f. 196v): ... ἥτις ἐστὶν μετὰ τὴν παρασκευήν//; Inc. (f. 197r): //μαθητεύσατε πάντα τὰ ἔθνη ... (Matthew, 27:62–28:19).

6. ff. 197r–204r: *Morning Lessons* (Ἑωθινά).

B. *The Menologion*, ff. 204v–241v; end missing: Title (f. 204v): Μηνολόγιον σὺν Θ(ε)ῶ ἀγίῳ ... ; Inc. (f. 204v): ἀρχ(ῇ) τ(ῆς) ἰνδικτι(ῶνος) κ(αὶ) μνήμη τοῦ ὁσίου π(ατ)ρ(ὸς) ἡμῶν Συμε(ῶν) τοῦ Στυλίου ... ; Expl. (f. 241v): ... τῆς θυγατρὸς αὐτοῦ Ἑρφιδιάδος// (Mark, 6:22).

PHYSICAL DESCRIPTION

Parchment, ff. 241 (not foliated), 315/316 x 240 mm. (two col.; written surface 240 x 157/165 [72 + 19 + 66/75] mm.). Written in 25 lines, interlinear space 9.5–11 mm. Ruled Leroy 33C2dn and 33B2dn (system Leroy 5) with thick dry point, deep impressions; pricking in margins (medium-sized, triangular). Thirty-one quires; collation: 1–6⁸ 7⁸ (-2; with loss of text) 8–9⁸ 10⁸ (-7; no loss of text) 11–16⁸ 17⁸ (-6; no loss of text) 18–21⁸ 22⁸ (+2) 23–24⁸ 25⁸ (-7; with loss of text) 26–30⁸ 31⁸ (-5, 6, 7, 8; with loss of text; unknown number of subsequent quires lost). Quires signed by the scribe in the upper right corner of the first recto of each quire; in addition, all quires are marked with a single crosslet in the middle of the top margins of the first recto and last verso. Parchment of poor quality, goat skin; medium thick to thick; yellowish (flesh side) and brownish (hair side); rather rough and stiff; numerous hair traces and small holes throughout the manuscript. Ekphonic notation in pale pinkish-brown (faded red?) ink throughout the manuscript.

SCRIPT

Written by one scribe, Constantine,³⁷ who left his name on f. 113r and f. 168r (bottom margins). He identified himself as “Christ’s servant” (“δοῦλ(ος) Χ(ριστο)ῦ”) and “a foreigner living among foreigners” (“ὁ ἐπὶ ξένοις ξένος διάγων”). This self-identification indicates that the scribe was probably a monk who lived and copied this Lectionary in a region other than Byzantium or where Greeks were a minority. The presence of many spelling mistakes (iotacisms and wrong breathings) suggest that the scribe was not well-educated. The script is a medium-sized vertical liturgical minuscule of early archaizing style, rounded, with reduced strokes; rather static and quite uniform; there are no disproportionately

37. Not in Vogel and Gardthausen.

enlarged letters (only slightly enlarged phis and heart-shaped majuscule betas); professional, assured but not particularly calligraphic hand. The script lacks the genuine fluency of the liturgical minuscule of the eleventh century and also lacks specific features of the mature archaizing script of the thirteenth to beginning of the fourteenth century (such as incorporation of disproportionately enlarged letters). A comparable script is found, for example, in Oxford, Christ Church College, MS 33, copied by the scribe Nikon in 1172,³⁸ and in London, British Library, Add. MS 28,817, copied probably in Epirus in 1185.³⁹ The ink is very dark brown, almost black, in the first half of the manuscript and medium brown in the second half; some ink flaking on the flesh side with re-inking by a later hand in black ink. Ekphonic notation throughout the manuscript in pale pinkish-brown (faded red?) ink.

DECORATION

There are several headpieces (one pi-shaped on f. 1r and six smaller rectangular on ff. 27v, 59r, 76r, 168v, 196r, and 205r) and elaborately ornamented initials. The headpiece on f. 1r includes the Deesis in the upper field (bust figures of Mary, Christ, and John the Baptist pictured inside the arches supported by columns) and palmettes in circles in the side fields divided into triangles. Smaller headpieces are decorated with intertwined circles (f. 27v), palmettes (f. 59r and f. 112v), two birds in arches (f. 76r), palmettes in guilloche (f. 141v), and interlace ornament (f. 168v). Major initials are represented by standing figures of the evangelists at the beginning of each Gospel. Many initials are zoomorphic (birds and snakes); epsilon in the shape of a blessing hand. Colors are muted: dark and light brown, orange-red (not bright), pale yellow, as well as ink of the text. Minor initials are slightly pen-ornamented, in muted red ink. Many initials are exceedingly elongated, sometimes stretching along the length of a whole col-

38. Vogel and Gardthausen, 366; *RGK*, 1:no. 333.

39. Kirsopp and Silva Lake, eds., *Dated Greek Minuscule Manuscripts to the Year 1200*, 10 vols. + index (Boston, 1934–45), 2:MS 84, pl. 149; Diether R. Reinsch, "Bemerkungen zu epirotischen Handschriften," in Guglielmo Cavallo, Giuseppe De Gregorio, and Marilena Maniaki, eds., *Scritture, libri e testi nelle aree provinciali di Bisanzio: Atti del seminario di Erice (18–25 settembre 1988)*, 2 vols. (Spoleto, 1991), 1:79–97.

umn (such as on f. 241v), and some are indented into the text (normally in Greek manuscripts initials are on the margins). These initials were most likely drawn, or at least laid out, before the text itself was written, as the text follows the outline of the initial; the scribe himself, therefore, was probably responsible for the decoration. Bodies and faces of the evangelists are also elongated, and facial features are decidedly different from the Constantinopolitan style. Moreover, the facial features, postures, and garments of the evangelists suggest influence of an artistic tradition different from the Byzantine tradition. I was not able to find close parallels to the manuscript's decoration, but there is no doubt that the manuscript was produced in some provincial monastic scriptorium on the periphery of the Byzantine Empire, although the location of that scriptorium remains unknown.⁴⁰

COLOPHON

None (the end of the manuscript is missing).

MARGINALIA/GLOSSING/NOTES

Three marginal notes by the scribe of the manuscript, all three on the bottom margins:

f. 113r: "κωνστ(α)ν(τίνος) δοῦλ(ος) χ(ριστο)ῦ ὁ ἐπὶ ξένοις ξένος διάγων" ("Constantine, servant of Christ, foreigner living among foreigners").

f. 168r: "κωνσταντίν(ος) δοῦλ(ος) χ(ριστο)ῦ" ("Constantine, servant of Christ").

f. 234r: "σ υ ε ξ λ χ ω σ ω λ ν ξ ε π θ ρ ψ ρ ξ λ ρ κ ο ρ λ ν" (a note written in a common Byzantine cryptographic system, in which letters are substituted by letters-numerals).⁴¹ The

40. Kurt Weitzmann suggested the southern Italian origin of Spencer 2 in two personal letters to Karl Kup, a curator of prints at the New York Public Library at the time (the original letters are in the manuscript file and dated August 14, 1960 and January 31, 1961), but the manuscript has never been studied thoroughly by an art historian. Prof. Santo Lucà, who kindly agreed to evaluate the Spencer manuscript's decoration and script, rejected the southern Italian hypothesis. I wish to thank Prof. Lucà for his expertise.

transcription: “ὦ χ(ριστ)έ μοῦ σῶσόν με καὶ τί μοι πλίον (= πλεῖον?)” (“My Christ, save me, and what more <is necessary> for me?”).⁴²

BINDING

Old (original?) binding; dark brown leather over thick (10 mm.) wooden boards; front is blind-stamped with a cross in the middle surrounded by two frames with vegetal ornament, frames only but no cross on the back. Remains of clasps—two metal pegs in the front and leather strips on the back.

ORIGIN AND PROVENANCE

The manuscript was copied by the scribe Constantine, perhaps a monk, probably in the second half of the twelfth century, but the beginning of the thirteenth century cannot be excluded. The liturgical script of the manuscript is rather traditional and does not convey any regional features, but the poor quality of the parchment and especially the style of the decoration indicate a provincial origin for the Lectionary.

Purchased by the New York Public Library from a dealer in Florence, Italy, in 1958.

BIBLIOGRAPHY

Dictionary Catalog, 2:912.

41. About this system see, e.g., Linos Politis, *Ὁδηγὸς καταλόγου χειρογράφων* (Athens, 1961), 40–41.

42. I wish to thank Prof. John Duffy for his help in transcribing this note.

60 **Spencer 3**

Liturgies of the Greek Orthodox Church

Wallachia, Rumania (?), s.xvi^{ex}–s.xvii^{1/4}

CONTENTS

1. ff. 1r–19v: **John Chrysostom**, *Liturgy*. Title (f. 1r): Ἡ θεία λειτουργία τοῦ ἐν ἀγίοις π(ατ)ρ(ὸ)ς ἡμῶν Ἰωάννου τοῦ Χρυσοστόμου; Inc. (f. 1r): Θ(εὸ)ς ὁ Θ(εὸ)ς ἡμῶν ... ; Expl. (f. 19v): ... εἰς τοὺς αἰῶνας τῶν αἰώνων ἀμήν.

Hammond and Brightman, 309–44.

2. ff. 20r–50r: **Basil the Great**, *Liturgy*. Title (f. 20r): Ἡ θεία λειτουργία τοῦ ἐν ἀγίοις π(ατ)ρ(ὸ)ς ἡμῶν Βασιλείου Καισαρείας Καππαδοκίας τοῦ Μεγάλου; Inc. (f. 20r): Θ(εὸ)ς ὁ Θ(εὸ)ς ἡμῶν ... ; Expl. (f. 50r): ... εἰς τοὺς αἰῶνας τῶν αἰώνων ἀμήν.

Hammond and Brightman, 309–44.

f. 50v: blank.

3. ff. 51r–64r: *The Liturgy of the Presanctified*. Title (f. 51r): Ἡ θεία λειτουργία τῶν προηγιασμένων; Inc. (f. 51r): Ἐν εἰρήνῃ τοῦ Κ(υρ)ίο)υ ... ; Expl. (f. 64r): ... εἰς αἰῶνας τῶν αἰώνων ἀμήν.

Hammond and Brightman, 345–52.

f. 64v: blank.

PHYSICAL DESCRIPTION

Paper, ff. 64 (+ five blank fly-leaves: two in the front and three in the back), not foliated, 262/263 x 185/188 mm. (one col.; written surface 167 x 90/95 mm.). Written in 20–21 lines, interlinear space 8 mm. Ruled Leroy D 34D1 in dull dry point on each verso; faint horizontal lines; spacious margins. Eight quires; collation: 1–8⁸. Quires are not signed. Paper medium thick, glazed, creamy-

white, high quality. Watermark “three crescents” (small, medium, and large, one above the other) with a countermark “trefoil and a letter A” (not found in albums).

61

SCRIPT

Written by one scribe, anonymous. The script is large rounded archaizing “baroque” liturgical minuscule. Many flourishes and enlarged letters. Some parts of the text are written by the same scribe in a small-sized cursive script with a thin pen. Ink is very dark brown, almost black; some parts of the text are written in gold or red ink. Diacritics are small; acute accents are almost vertical, very small iota subscript, regular hyphens. Enlarged semicolons are in red or gold ink. The script, as well as the decoration, displays all the characteristics typical of the famous Wallachian school of calligraphy. The most prominent individual and probably a founder of that school was Luke the Cypriot, bishop of Buzău (1583–1603) and later metropolitan of Wallachia (1603–29) in Rumania (his career as a calligrapher spans the years from 1588 to 1626).⁴³ The scribe of the Spencer 3 very probably belonged to a group of Luke’s apprentices. The script and decoration of Spencer 3 are closely related to those of Luke himself and many scribes/decorators of Luke’s circle. Script and decoration very similar to those in Spencer 3 also found in Oxford, Keble College, MS 52, copied and decorated in 1618 by hieromonk Ioannikios from Barlaam monastery at Meteora.⁴⁴ In the first quarter of the seventeenth century Barlaam monastery had close ties with neighboring Wallachia, and the manuscripts produced in the monastery show strong influence of the Wallachian calligraphic and artistic school.

DECORATION

The manuscript has a lavish and elaborate decoration in the tradition of deluxe codices produced by Luke of Buzău himself and his circle. There are four headpieces (three rectangular with finials on ff. 1r, 20r, and 51r, and one in a shape of scalloped arch on f. 50r. Numerous (68) large initials elaborately ornamented with vegeta-

43. For bibliography on the Wallachian school see n. 25 above.

44. Hutter, *Corpus*, 5.1:31–34, no. 15, and 5.2:pls. 75–109.

tion, flowers, snakes, birds, angels, and dragons. Colors: gold, grey, burgundy, green, blue, and pink. Minor initials in bright red ink.

COLOPHON

None.

MARGINALIA/GLOSSING/NOTES

None.

BINDING

Old (original?) binding; worn and faded purple/greenish velvet over pasteboard.

ORIGIN AND PROVENANCE

The manuscript was produced at the end of the sixteenth to first quarter of the seventeenth century, possibly in Wallachia (Rumania) or a neighboring center of manuscript production. It belongs to a large group of post-Byzantine deluxe Greek manuscripts of the Wallachian school. Linos Politis established a connection between the Wallachian writing style and the writing style of the famous Constantinopolitan Hodegon monastery.⁴⁵ Many monks from that monastery fled to Cyprus after the fall of Constantinople and continued their tradition of calligraphy at a new location. Luke of Buzău was a native of Cyprus, where he learned calligraphy. He established his own school of calligraphy and manuscript decoration when he became a bishop of Buzău in Wallachia (Rumania). Some of his students and associates continued to live and work in Rumania, while others went to live and work in different locales. It is for future research to establish the geographic diffusion of Wallachian writing style and decoration.

Purchased by the New York Public Library from an individual in the United States in 1949.

BIBLIOGRAPHY

Dictionary Catalog, 2:912.

45. Politis, "Persistences Byzantines," 373.

Spencer 50

63

Aesop, *Fables*

Ignatios the Deacon, *Tetrasticha iambica* (Book 1, poems 8, 19, 22)

Italy, Florence, ca. 1478–90

CONTENTS

1. ff. 1r–40r, 41r–75r: **Aesop**, *Fables* (1–138). Title (f. 1r): Ἀετὸς καὶ ἀλώπηξ. Inc. (f. 1r): Ἀετὸς καὶ ἀλώπηξ φιλιωθέντες ... ; Expl. (f. 75r): ... τοιαύτης ἀπονέμουσι χάριτας.// (end of fable *Λύκος καὶ Γέρανος*).

Lacunae: between ff. 16v and 17r: Expl. (f. 16v): ... κἄν ἐμὲ λάθητε τὸν// (fable 67, line 7); Inc. (f. 17r): <ἀνα>//λίσκομένους ὁρῶντες ἔφασαν ... (fable 81, ln. 4); between ff. 24v and 25r: Expl. (f. 24v): ... οἰκείαν ἐπιγνοίη ζητοῦσα// (fable 181, ln. 12); Inc. (f. 25r): //οὗτος ἐστὶν ὃν ἀπώλεσεν ... (fable 183, ln. 5); between ff. 36v and 37r: Expl. (f. 36v): ... ὑπ' ἐκείνων ἀπόλλυνται (end of fable 84); Inc. (f. 37r): ὅς καὶ κύων (title of fable 251); between ff. 73v and 74r: Expl. (f. 73v): ... καὶ ποτε ἀνάγκης ἐπελθού// (fable 285, line 3); Inc. (f. 74r): σαλπικτῆς (title of fable 289).

Hausrath and Hunger, versio IIIa (so-called Accursiana), fables:⁴⁶ 1, 3, 4, 9, 10, 16, 17, 19, 20, 23, 27, 29, 13, 33, 34, 36, 21, 28, 43, 60, 57, 42, 52, 58, 64, 67 (lacks end), 81 (lacks beginning), 246, 115, 116, 117, 120, 134, 137, 268, 146, 154, 152, 170, 176, 181 (lacks end), 183 (lacks beginning), 190, 207, 188, 216, 223, 233, 234, 235, 244, 252, 271, 275, 143, 272, 253, 256, 259, 260, 77, 78, 79, 84, 122 (miniature only, no text), 251, 211, 276, 269, 278, 258 (title only), 48, 54, 55, 56, 59, 61, 68, 70, 74, 25, 26, 75, 82, 90, 91, 94, 97, 99, 118, 123, 124, 127, 129, 130, 131, 133, 105, 111, 108, 164, 169, 175, 182, 187, 194, 196, 199, 201, 202, 203, 206, 210, 213, 217, 218, 221, 224, 18,

46. Numbers of fables are given as in Hausrath and Hunger, but in the order in which they appear in the manuscript.

286, 35, 22, 284, 283, 11, 49, 288, 273, 336, 287, 89, 147, 163, 100, 285 (lacks end), 289 (title only), 239, 225.

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2. f. 40r-v: **Ignatios the Deacon**, *Tetrasticha iambica*. Book 1, poem 8. Title (f. 40r): Σὺς καὶ μῦς. Inc. (f. 40r): Σὺς εἶλκέ τις μῦν, ἔργον ... ; Expl. (f. 40r): ... οὐ δεῖ γελαῖν πτώμα τοῦ πέλας. Book 1, poem 19. Title (f. 40v): Ὅνος. Inc. (f. 40v): Φέρον (sic) λέοντος δέρμα ... ; Expl. (f. 40v): ... τιμαὶ τάχιστα λύονται. Book 1, poem 22. Title (f. 40v): Στρουθὸς. Inc. (f. 40v): Πᾶσιν πέφυκει θηρσὶ καὶ πτηνοῖς μάχη ... ; Expl. (f. 40v): ... ὅτι τὸ ἀμφίβολον//.

Lacuna: between ff. 40v and 41r: Expl. (f. 40v): Expl.: ... Ἐπιθύμιον. Ὁ μῦθος δηλοῖ ὅτι τὸ ἀμφίβολον// (Ignatios the Deacon, *Tetrasticha iambica*. Book 1, poem 22, line 5n); Inc. (f. 41r): χελιδὼν καὶ κορώνη (title of fable 258).

Müller, 264–96.

f. 75v: blank.

PHYSICAL DESCRIPTION

Parchment, ff. 75 (modern foliation in pencil, arabic numerals, at the upper right corner), 200 x 120 mm. (one col.; written surface 118 x 55 mm.), spacious margins. Written in 20 lines on pages without miniatures (number of lines on pages with miniatures differs greatly), interlinear space 6 mm. Ruled Leroy P2 20D1 (system Leroy 1) in sharp dry point, pricking in margins (small slits and triangles). Nine quires; collation: 1¹⁰ (-1, 2, 3, 4; with loss of text) 2¹⁰ 3¹⁰ (-1, 8; with loss of text) 4¹⁰ 5¹⁰ (-3, 8; with loss of text) 6–8¹⁰ 9¹⁰ (-2, 5, 6, 7, 8, 9, 10; with loss of text). Quires signed by the scribe in the middle of the bottom margin of the last verso of each quire, in Greek letters with an ending “-ον” to indicate ordinal numerals. This feature, as well as the use of quinions rather than quaternions as quires, is common in Greek manuscripts written in Renaissance Italy.

The first quire has only six folios and is signed with a letter stigma (no. 6), which means that the manuscript has lost the first five quires and a part of the sixth. But the manuscript starts with a standard first fable, “An Eagle and a Fox.” Perhaps

in the first five quires there was a text of *Vita Aesopi* as a preface, more miniatures, and the Medici's coat of arms, as was suggested by Jeffrey Kaimowitz.⁴⁷ Parchment of very good quality, thin to medium thick, supple, smooth on flesh side, nap on hair side, flesh side—creamy-white, hair side—slightly yellowish. Water stains on the lower part of many folios, especially at the end of the manuscript.

SCRIPT

Written by one scribe who did not leave his name but can be identified as Demetrios Damilas, a.k.a. "Librarius Florentinus."⁴⁸ He displays fluent calligraphic humanistic script, small-sized, with a slight inclination to the right. Ink is grayish-brown and medium brown. Damilas was a skillful and prolific professional calligrapher—over 50 manuscripts are attributed to his hand. He was also a friend and collaborator of such prominent figures of the Renaissance as Constantine Lascaris and Demetrios Chalcondyles.⁴⁹ Damilas moved from Milan to Florence in 1478–79 and lived there until 1490, when he moved to Rome. In Florence Damilas copied several deluxe manuscripts for the Medici and other wealthy clients.⁵⁰ His handwriting displays the same general style of humanistic script as that of Aristoboulos Apostoles, Demetrios Moschos, Demetrios Chalcondyles,⁵¹ and other scribe-scholars who lived and worked in Italy at the end of the fifteenth to beginning of the sixteenth century.

47. Jeffrey H. Kaimowitz and Bernard McTigue, "Beasts and Landscapes: An Illuminated Florentine Aesop Manuscript of the Fifteenth Century," *Bulletin of Research in the Humanities* 82 (1979): 139–59 at 139–40. More detailed argumentation is presented by Kaimowitz in his unpublished description of the Spencer MS 50 in the manuscript file.

48. The identification was first made by Paul Canart, "Démétrius Damilas, alias le 'Librarius Florentinus,'" *Rivista di studi bizantini e neoellenici* 14–16 (1977–79): 281–347 at 333 and 4 pls.

49. *RGK*, 1:nos. 223 and 105 respectively.

50. On Demetrios Damilas and specimens of his handwriting, see Dieter Harlfinger, *Specimina griechischer Kopisten der Renaissance*, Vol. 1, *Griechen des 15. Jahrhunderts* (Berlin, 1974), no. 75; Canart, "Démétrius Damilas," pls. 1–4; Hutter, *Corpus*, 3.1:no. 183 and 3.2:pls. 647–48; Nicolas Barker, *Aldus Manutius and the Development of Greek Script & Type in the Fifteenth Century*, 2nd ed. (New York, 1992), 19 and pl. 13.

51. See specimens of their handwriting in *RGK*, 1:nos. 27, 97, and 105 respectively.

DECORATION

The manuscript is lavishly decorated with 135 high-quality miniatures, borders, and ornamented initials in squares. Rich palette. C. Lazzaro Bruno distinguished two hands in the miniatures and deemed the Florentine painter Ghirlandaio's style comparable to the technique of Spencer 50's artists.⁵² She also identified a male headdress in Spencer 50 as a "*mazzochi*, the typical Florentine male headdress" of the second half of the fifteenth century.⁵³ Jeffrey H. Kaimowitz and Bernard McTigue gave a detailed description and analysis of the miniatures and compared their style with that of many Florentine artists of the period.⁵⁴ Everett Fahy attributed the miniatures to the Florentine artist and illuminator Gherardo di Giovanni di Miniato,⁵⁵ although this attribution was somewhat questioned by Jonathan J.G. Alexander. Nevertheless, Alexander confirmed that the miniatures in Spencer 50 are "certainly Florentine in style."⁵⁶ In the most recent exhibition catalogue Alexander "tentatively" attributed miniatures to three collaborating artists: Francesco d'Antonio del Cherico, Mariano del Buono, and the Master of the Hamilton Xenophon.⁵⁷

COLOPHON

None.

MARGINALIA/GLOSSING/NOTES

None.

BINDING

Nineteenth-century brown morocco leather over pasteboard by C. Smith; gold-stamped with Grolieresque interlace ornament. Gilt fore edge.

52. Vikan, *Illuminated Greek manuscripts*, 203.

53. Ibid.

54. See Kaimowitz and McTigue.

55. Everett Fahy and Bernard McTigue, *The Medici Aesop: Spencer MS 50 from the Spencer Collection of the New York Public Library* (New York, 1989; repr. 2005), 10.

56. Jonathan J.G. Alexander, *The Painted Page: Italian Renaissance Book Illumination, 1450–1550* (New York, 1994), 130–31.

57. Jonathan J.G. Alexander, James H. Marrow, and Lucy Freeman Sandler, eds., *The Splendor of the Word: Medieval and Renaissance Illuminated Manuscripts at the New York Public Library* (Turnhout, 2005), 427–30.

ORIGIN AND PROVENANCE

The Florentine style of the decoration and the fact that the manuscript was copied by Demetrios Damilas, who lived in Florence in 1478–90 and copied several manuscripts for the Medici, as well as the Medici arms included in the miniature on f. 68r, allow us to conclude that Spencer 50 was copied some time between 1478 and 1490 in Florence for a member of the Medici family, perhaps for Piero de' Medici (1471–1503), who is known to have possessed a Greek Aesop manuscript with miniatures.⁵⁸ The hypothesis that Spencer 50 was copied from the first edition of Aesop (printed in Milan ca. 1480 by Bono Accurzio) is plausible, but more evidence is needed to prove the dependence of the text.⁵⁹

Probably belonged to Rev. Henry Joseph Thomas Drury (1778–1841) and not to Rev. Theodore Williams, although Williams's name appears in a pencil note on verso of f. ii;⁶⁰ Drury's sale, London, 1827; Sir Thomas Phillipps, MS 23609; purchased by the New York Public Library at Sotheby's auction on July 1, 1946, lot 26a, in London.

BIBLIOGRAPHY

Dorothy Miner, ed. *Illuminated Books of the Middle Ages and Renaissance: An Exhibition Held at the Baltimore Museum of Art, January 27–March 13* (Baltimore, Md., 1949), 70, no. 191, pl. LXXV; Faye and Bond, 333; C. Lazzaro Bruno, "Aesop's Fables" in Gary Vikan, ed., *Illuminated Greek Manuscripts from American Collections: An Exhibition in Honor of Kurt Weitzmann* (Princeton, 1973), 202–4, no. 60, fig. 108; Paul Canart, "Démétrius Damilas, alias le "Librarius Florentinus." *Rivista di studi bizantini e neoellenici* 14–16 (1977–79): 281–347 at 333; Jeffrey Kaimowitz and Bernard McTigue, "Beasts and Landscapes: An Illuminated Florentine Aesop Manuscript of the Fifteenth Century," *Bulletin of Research in the Humanities* 82 (1979): 139–58; Everett Fahy and Bernard McTigue, *The Medici Aesop: Spencer MS 50 from the Spencer Collection of the New York Public Library* (New York, 1989; repr. 2005) (a beautifully produced facsimile of the manuscript with bibliogra-

58. Fahy and McTigue, 13–15; Alexander, 131.

59. This hypothesis was put forward in Kaimowitz and McTigue, 142, and repeated in Fahy and McTigue, 8, and Alexander, 130.

60. Alexander, Marrow, and Sandler, 429.

phy, but on p. 51/f. 17r only the miniature belongs to the fable, *The Fox and the Monkey*, and the text is from the fable, *The Mice and the Cat* without beginning; the fable on pp. 67–68/ff. 25r–25v is *The Woodcutter and Hermes* without beginning, not *The Bat, the Thorn, and the Gull*, which occupies pp. 65–66/ff. 24r–24v only; thus the total number of fables in the manuscript is 141, not 139; Fahy’s statement on p. 10 that “there is no documentary evidence concerning the identity of the scribe” does not take into account the accurate identification of the scribe as Demetrios Damilas by Paul Canart); Jonathan J.G. Alexander, *The Painted Page: Italian Renaissance Book Illumination, 1450–1550* (New York, 1994), 130–31, no. 56 (following Fahy, Alexander states that “the identity of the scribe is so far unknown”); Jonathan J.G. Alexander, James H. Marrow, and Lucy Freeman Sandler, eds., *The Splendor of the Word: Medieval and Renaissance Illuminated Manuscripts at the New York Public Library* (Turnhout, 2005), 427–30, cat. no. 100 (Alexander repeats that the manuscript was “copied by a so far unidentified scribe.”)

Spencer 61

Unidentified fragments (binding waste)

s.x² (?)

Six strips of parchment have been used as spine lining (which contain 4–7 lines of text each and are partially exposed beneath the rear pastedown) for a Latin missal of Augustinian use, whose origin is identified as Italy (Ferrara?), 1463. The fragments are insufficiently exposed to identify the text. The script indicates a date in the tenth century, perhaps second half.⁶¹

61. See Digital Scriptorium: <http://sunsite.berkeley.edu/Scriptorium>.

ABBREVIATIONS

Aland = Kurt Aland, *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*, 2nd ed. (Berlin, 1994).

Briquet = Charles-Moïse Briquet, *Les Filigranes: Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600*, ed. Allan Stevenson, 4 vols. (Paris, 1907; repr. with supplementary material, Amsterdam, 1968).

Clark = Kenneth W. Clark, *A Descriptive Catalogue of Greek New Testament Manuscripts in America* (Chicago, 1937).

De Ricci = Seymour De Ricci, with W.J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States of America and Canada*, 3 vols. (New York, 1935–40).

Dictionary Catalog = *Dictionary Catalog and Shelf List of the Spencer Collection of Illustrated Books and Manuscripts and Fine Bindings*, 2 vols. (Boston, 1971).

Faye and Bond = C.U. Faye and W.H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962).

Hammond and Brightman = Charles E. Hammond and Frank E. Brightman, eds., *Liturgies, Eastern and Western: Being the Texts, Original or Translated, of the Principal Liturgies of the Church*, Vol. 1, *Eastern Liturgies* (Oxford, 1896; repr. 1965).

Hausrath and Hunger = Adolf Hausrath and Herbert Hunger, *Corpus fabularum aesopicarum* (Leipzig, 1970).

Leroy = Julien Leroy, *Les Types de réglure des manuscrits grecs* (Paris, 1976).

Müller = Carl F. Müller, "Ignatii et aliorum tetrasticha iambica recensita," in *Babrii fabulae Aesopeae*, ed. Otto Crusius (Leipzig, 1897).

NTG = *Novum Testamentum Graece*, ed. Eberhard and Erwin Nestle and Barbara and Kurt Aland, 27th ed. (Stuttgart, 2001).

PLP = Erich Trapp et al., eds., *Prosopographisches Lexikon der Palaiologenzeit*, 12 vols. (Vienna, 1976–96).

RGK = Ernst Gamillscheg, Dieter Harlfinger, Herbert Hunger et al., *Repertorium der griechischen Kopisten, 800–1600*, 3 vols. (Vienna, 1981–97).

INDICES

References in the following indices are given to the manuscript entry in which the item, identification, or individual in question appears. References for citations only are given in italics.

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 Hesiod. *Works and Days* : MA 99
 Ignatios the Deacon. *Tetrasticha iambica* : MA 100; Spencer 50
 Tzetzes, John. *Prolegomenon-scholion to Hesiod's Works and Days* : MA 99

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 —. *Liturgy* : Spencer 3
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 —. *Liturgy* : MA 128; Spencer 3
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 1478–90 : Spencer 50 (Florence)

ITALY (?)

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Humanistic minuscule : MA 59, 99, 100; Spencer 50	<i>Perlschrift</i> : <i>Spencer 1</i>
	Wallachian style : MA 127; Spencer 3

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Chalcondyles, Demetrios : <i>Spencer 50</i>	Lascaris, Constantine : <i>Spencer 50</i>
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Deer head without eyes and with flower : MA 100

Mountains with cross : MA 103

Scale in circle : MA 102

Scale in circle with five-pointed star : MA 102

Scale in circle with short chain : MA 103

Scale in circle with small circle : MA 103

VIII. COMMISSIONERS, OWNERS, AND OTHER ASSOCIATED NAMES

- | | |
|---|---|
| <p>Accurzio, Bono : Spencer 50
 Astor III, John Jacob : MA 59,
 99, 100
 Augustus Frederick, Duke of
 Sussex : MA 102
 Bocca : MA 99
 Bohn, Henry F. : MA 102, 103
 Braschi-Onesti, Romualdo :
 MA 100
 Budé, Guillaume : MA 59
 Charron : MA 59
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 Léon d'Ourches : MA 59
 Lewis, Charles : MA 102, 103
 Medici, Piero de² : Spencer 50
 Meerman, Gérard : MA 103
 Payne and Foss : MA 59
 Phillipps, Thomas, Sir : Spen-
 cer 50
 Pius VI, pope : MA 99
 Reuchlin, Johannes : MA 59
 Rosenthal, Bernard M. : Spen-
 cer 1
 Smith, C. : Spencer 50
 Strong, George Templeton :
 MA 59
 Taccone of Naples, Marchese :
 MA 99, 100
 Vittorino da Feltre : MA 100
 Williams, Theodore, Rev. : MA
 102, 103; Spencer 50</p> |
|---|---|

IX. OTHER MANUSCRIPTS CITED

FLORENCE

Biblioteca Medicea-Laurenziana
 Cod. 55,1 : MA 100

LONDON

British Library
 Add. MS 28,817 : *Spencer 2*
 Harley MS 5561 : MA 103

MT. SINAI

Monastery of St. Catherine
Cod. gr. 152 : *MA 125*

VATICAN CITY

Biblioteca Apostolica Vaticana
Cod. Pal. gr. 258 : *MA 103*

OXFORD

Christ Church College
MS 33 : *Spencer 2*
Keble College
MS 52 : *Spencer 3*

WASHINGTON, D.C.

Dumbarton Oaks Research Li-
brary
Cod. 4 : *Spencer 1*

X. INCIPITS**LATIN**

Omne honestum laudabile est
... : *MA 59*
Solent rerum scriptores ... :
MA 59

GREEK

Ἀετὸς καὶ ἀλώπηξ φιλιωθέντες
... : *MA 100; Spencer 50*
Ἄισωμεν τῷ κυρίῳ ... : *Spencer 1*
<δέ> // δωκας μοι ἵνα ποιήσω ...
: *MA 125*
// δεσποίνης ἡμῶν θεοτόκου ...
: *MA 127*
Ἐν εἰρήνῃ τοῦ Κ(υρίου)υ ... :
Spencer 3
Ἐπαινετὰ μὲν ἐστὶ τὰ καλὰ ...
: *MA 59*

Θ(εὸς) ὁ Θ(εὸς) ἡμῶν ... :
Spencer 3
Ἵστέον ὅτι πάντα οἱ Ἕλληνες ...
: *MA 99*
Μακάριος ἀνὴρ ὃς οὐκ
ἐπορεύθη ... : *Spencer 1*
Μοῦσαι περὶ ἤθεν ἀοιδῆσι ... :
MA 99
Μὺς εἰλκε τις μῦν, ἔργον ... :
MA 100
Πᾶσι πέφυκει θηροῖς καὶ
πτηνοῖς μάχη ... : *MA 100; Spencer 50*
Σὺς εἰλκε τις μῦν, ἔργον ... :
Spencer 50
Φέρον (sic) λέοντος δέρμα ... :
Spencer 50
Φέρων λέοντος δέρμα ... : *MA 100*